***Scenic Design “God’s Kitchen” (30 points) Due Monday, June 4th***

***You are a Scenic Designer.***

***Conceive a unit set that would show the audience “God’s Kitchen.” Use your imagination to think what a Supreme Being might be doing in their kitchen!***

* *What would S/He have for appliances?*
* *What kind of furniture?*
* *What supplies or projects would you want the audience to see in this space?*
* *Are there windows and doors?*
* *If there are walls, how are they decorated?*

***Assignment:***

*Make a colored drawing which depicts these scenic elements.*

***Required****:*

* *Include at least one source of light.*
* *Show where actors might enter the space.*
* ***Color*** *should be represented.*
* *Include at least* ***five pieces*** *to the set. Explain their functions and how they tie-in to the scenic elements.*
* *Be prepared to present this project to the class.*
* *Put your name on the back of the drawing.*

*A few guidelines:*

* *Do not use lined paper but 8.5” x 11” sized paper is fine.*
* *If you are not the world’s greatest artist, please* ***label*** *what you mean to show.*
* *Try not to just – draw a kitchen*

**Spectacle is everything that is seen by the audience that helps support the story.**

“Aristotle included spectacle as one of the elements of a good play. It’s the “gee whiz!” factor: explosions, battles, races, technological do-dads or strange creatures. Many story gurus downplay the role of spectacle, and rightly so. Without an interesting plot or characters, spectacle can’t carry the story. However, there is a place for it.”**Paul W. Lewis**  
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From the play, ***Heaven’s got a DJ:***

(*Lord and Michael are working in the kitchen.)*

**Michael**

Lord, I don’t mean to sound critical but this salamander’s tail keeps falling off…

**Lord**

That’s all part of the design, Michael – hand me the Velcro. This way, when a predator catches him by the tail: it snaps off and grows back and he can live another day. Just like kids are with their teeth. They grow back!

**Michael**

Hosanna! Heavenly high five! DJ, drop it!

(*Yes, Heaven has a DJ. This is a dance number with the Lord, Michael and lots of angels.)*

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| **Level 5**  **Strong** | **Level 4**  **Good** | **Level 3**  **Adequate** | **Level 2**  **Limited** | **Level 1 Inadequate** |
| Consistently **achieves goals** set in process, challenging self | Achieves most goals , often challenging self | Sometimes achieves goals, sometimes challenging self | Achieves few goals, rarely challenging self | Achieves none of the goals set, never challenging self |
| Project masterfully bears in mind Aristotle’s Poetics including attention to **Spectacle** | Project displays some recognition of Aristotle’s Poetics including attention to Spectacle | Project evokes occasional recognition of Aristotle’s Poetics including attention to Spectacle | Project rarely makes use of Aristotle’s Poetics including attention to Spectacle | Project fails to recognize Aristotle’s Poetics including attention to Spectacle |
| Project displays consistency in **concept** with a complex, colorful, and interesting approach | Displays some mastery of principles with a complex, colorful, and interesting approach | Displays occasional mastery of principles with a complex, colorful and interesting approach | Rare mastery of basic principles of complex, colorful, and interesting approach | No attempt to use a complex, colorful, or interesting approach |
| Finds consistently **creative approaches** to the process | Displays some creativity with process and somewhat challenging material | Displays occasional creativity and slightly challenging material | Displays minimal creativity with ordinary material | Repeats prior material or uses material provided with no attempt at creativity |
| Confident mastery of **principles of theatre design: actors have entrances and areas to move** | Displays good understanding of learned principles of theatre design | Displays occasional understanding of learned principles of theatre design | Displays minimal understand-ing of learned principles of theatre design | Seems unaware of basic principles of theatre design |

Name something the actors need in the set of ***Dracula***. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Name something else actors need in the set of ***American Idiot.*** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Something actors need in the set of ***Hamilton.*** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What is attracting you about these professional designs? The Color? Shapes? Light? \_\_\_\_\_\_\_\_\_\_\_

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List two other observations: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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